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Art Needlework.

AN OLD ENGLISH CHASUBLE.

OUR illustration shows a curious English chasuble (owned by Mr. J. Baker Gabb, of Abergavenny, Wales), of mixed work of the fourteenth and fifteenth centuries. The combination was probably effected when the embroidery was transferred from its primitive ground by the indiscriminate use of the needlework of two vestments of different periods, with a view to making one chasuble superlatively rich in ornament; or possibly it was commenced in one generation and carried through some others to its completion, as was most common in mediæval times, when a piece of church-work was always in hand by some member or members of nearly every family.

The fourteenth century is illustrated by a powdering of cherubs on wheels, lily-pots, and fleur-de-lis. The fifteenth century is evidenced by the wide Latin cross, displaying the crucifixion, with angels receiving in chalices the blood from the hands and side of the Saviour. Beneath the Calvary are canopied figures, as upon the pillar in front, which is also powdered by Ely flowers, gracefully enriched by scrolls of gold. Its ground is crimson velvet, now somewhat faded, to which, evidently, it was transferred a century or more ago, and the extremely beautiful work has been most cruelly maltreated in the process.

The original design had, doubtless, been spread over a full and majestic chasuble, but it is cut up on all sides to accommodate it to the miserably narrow shape of the eighteenth century, upon which it comes before us. The mischievous scissors have even cut the lower canopied figure of the dorsal cross in half, to make the work fit *nicely* round the stunted garment of this epoch of ugliness. The embroidery is not injured.

HINTS FOR SUMMER WORK.

NOW that the season of living in trunks is upon us, all the novelties in needlework are adapted with great skill to such straitened circumstances. Most people remain out of town so much longer than formerly, that they carry with them, as far as possible, the means of beautifying their surroundings. In many cases there is generous rivalry, and visits of inspection are courted with pardonable pride.

This has given rise to a number of decorative novelties, easily portable, and that serve, not only for decoration, but for use. The custom is carried even to the extent of curtains and portières. Very enterprising women call in the village carpenter to construct rude dressing-tables, which by muslin drapings and satin ribbons they transform into Pompadour toilette-tables of bewitching daintiness. The foundation is laid in, say, in yellow silesia, or whatever tint the mistress decides will suit her complexion best. Over this are drapings of fine French muslin, previously decorated with designs in floral or in conventional disks, washed in with color and outlined with silks. They are edged with lace, and hang canopy-wise over the glass, tied with satin ribbons, and cover the frame-work beneath.

The bureau-cover is as daintily prescribed. The prettiest are of fine sheer muslin. Sprinkled over it are tiny designs, a clover-leaf and bloom, a tiny spiky branch of the peach or plum, with one or two flowers. One of the charms of these lies in their variety. Almost every sprig is different. Here is only a flower, there a leaf. The work is done in silks and is immaculate in execution. It is made up over a color and edged with lace. Pin-cushion covers to match are embroidered in the same way and are tightly drawn over the high round cushion and edged with a frill of lace under beading, through which is passed a very narrow ribbon.

There are many pretty novelties for the table. One is a case into which to slip the current numbers of magazines. Two leaves of cardboard, cut the required size, are separately covered with brown plush and lined with lighter brown diagonal silk. The upper brown plush

outside is ornamented with bands, above and below, defined by two rows of gilt thread. Within the bands are single dogwood blossoms embroidered in white silk and outlined with gilt. On the remaining space is the word "Magazines" in double gilt outline. The two covers are united by silk rubber bands of the tint of the lining. The magazines are simply slipped inside.

A book for telegram-slips is made of cardboard covered outside with dark brown chamois. This is embroidered with a group of white flowers in silk surrounding the word "Telegrams" in blue silk. All the embroidery is outlined with gold. The inside of the book is covered with blue silk. The yellow blanks are inserted between flaps of blue silk revealing lines sufficient for the usual ten words, and there are loops at the side to hold the ready pencil.

Another convenience is the Bill File, consisting of two oblong slips of pasteboard—the size most persons know—which are covered with fancy stuffs. A three-cornered piece of velvet is carried across the top and bears in gold thread the words, "Bill File."

The five-o'clock tea-table is by no means neglected

found a good substitute for the needle in fastening the stuffs on the wrong side.

Beautiful wall-pockets are made out of an oblong piece of silk. The pockets are cut down the centre of the stuff. Gores of the silk are inserted and the cut part stands out half open. The lining of some contrasting color makes the back of the pocket.

Cigar-boxes are covered with white canvas and edged with brown silk cord. On one edge of the cover is an ornament in brown. Diagonally is a cigar tied up with yellow ribbons taken from cigar packages. On the side in brown is the ever-popular name, "Reina Victoria."

Ceramics.

PRACTICAL LESSONS IN CHINA-PAINTING.

VI.—LANDSCAPE.

IN landscape-painting in mineral colors we expect results which, upon the closest inspection, will compare with small water-color landscapes placed at a favorable distance.

In connection with the treatment of game, I have referred to landscape that was subordinate, accessory; now we are to consider it as constituting the decoration—as landscape proper, however dainty it may be. It is usually necessary to select scenes that will bear vignetting—that is, fading away toward the margins, instead of being brought up to defined limits; and we want such subjects as may depend upon delicate suggestiveness rather than upon strong, decided effects.

The landscape having been carefully sketched on the china, the sky is to be tinted in according to the methods already given for tinting surfaces. The following colors will produce tints for a great variety of skies; but in combining them or allowing them to blend upon each other, be sure that their peculiar characteristics are recognized—that is, keep to a strict observance of the *rules for mixing*. Also avoid what would be objectionable in oil or water-colors; for instance, the green that strong yellow and blue would produce. Separately, these colors must be used with just as much discrimination; for the former always tends to fire deeper, and the latter, except it be the very lightest, is likely to give a crude effect. There are few skies that would call for any considerable number of these colors in the list. When doubtful about the introduction of a color, remember that the simpler a palette is the safer it is.

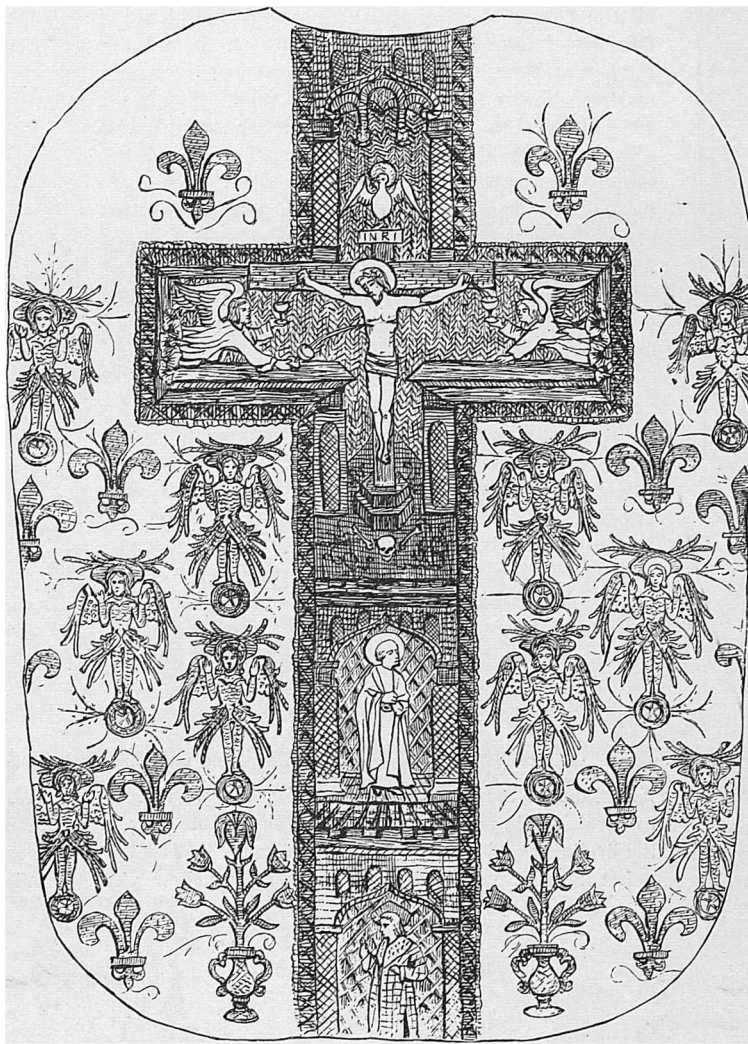
Light sky blue is to be relied upon for general sky tint; the other blues may be used with discretion. Much the same should be said regarding the yellows; everything deeper than ivory yellow requiring to be used with great discretion. For a pinkish glow, two parts of ivory yellow may be combined with one part of flesh red No. 1 or

No. 2. The latter will give the warmer tint. The palette may also be supplied with any of the following colors that seem to be needed: the various reds and carmines, browns, grays, violets of gold and iron, apple and black green, and black. As to the peculiarities of these colors and their relations to each other, every caution has been given in preceding lessons.

Whenever time is needed for wiping out tinting and laying in cloud effects while the surface is wet, it is well to depend somewhat upon spirits of lavender as a vehicle; and a little oil of clover or oil of turpentine will delay the drying still longer. Lavender used too freely will cause the colors to run in firing; and the oils, if not used in the minutest quantities, will cause the fatal "crazing" that is so much dreaded.

It is not usually necessary to spare any portions that are to have foliage brought on them; for that is likely to be deeper in color than the sky tints, and will therefore be sure to hold its own.

The distance, which will partake more or less of the sky tints, must be gently massed in, without regard to detail. What soft light it may contain may, if not sufficiently spared, be brought out by dabbing an empty



BACK OF ANCIENT VESTMENT.

CHASUBLE OF THE LATTER PART OF THE FIFTEENTH CENTURY.

even in a luxurious hotel. It serves for a rallying point and is the occasion of graceful courtesies. Dainty cloths of fine but firm linen are used. The decoration is made to harmonize with the tea equipage. For example, a service of white china decorated lightly with fine lines and small light flowers is placed on a square tea-cloth with a fringed border. This is embroidered with small white flowers outlined with browns. The foliage is similarly outlined, and a pretty legend in broken words, runs garlanded about with the flowers.

Work-bags on stands constructed on the principle of camp-stools, so that they can be folded in a trunk, are greatly in vogue. The wooden stands are gilded and bronzed. The outside of the bag is of brocaded silk made like a pouch to hang down in the space which in a camp-stool would be occupied by the seat. This is lined with plain colored silks, and inside are small pockets and receptacles of silk.

Folding photograph-frames are conceived in every fashion. They may be cut out of pasteboard or of tin. A favorite covering is some Morris cretonne of the most pronounced design, cut to allow for the opening for the photographs. It may not be known, but stratenas will be

brush on it to absorb the color. The most effective neutral tones are made with complementary colors, such as apple green and carmine. Thin mixing yellow may gradually take the place of the carmine, and then thin black green may be introduced as the work is brought forward. Let tone and form be strengthened as the middle distance is approached, carrying out the principles involved in all landscape-painting; but as minerals do not admit of the boldest work, force must be prudently held in reserve for the foreground.

If, at any stage of the work, it becomes apparent that firing would be an advantage, do not hesitate to resort to it. With landscape particularly, this often becomes expedient; for, as you come toward the foreground, you are constantly bringing up one thing in front of another, and it will be a wonder if what is painted in first does not suffer from the spreading of turpentine, rubbing, or some other calamity. If the undertaking is an ambitious one, and the skill is barely equal to coping with it, several firings may be advisable.

Foliage must, of course, be formed in with shadow tint first. Brown green is usually strong enough; black green or black may be added if necessary. When it comes to bringing out the light bright masses in relief, we must, as in other cases, after sparing as carefully as possible, take out any tinting that may still be in the way, with a cloth or empty brush. The green projections should be laid on with broad, effective touches, varying to suit the kind of foliage.

Use mixing yellow to subdue the crudeness of bright greens. Cool half-tints may be made with very thin black green and deep blue.

For the bright, lighted portions of autumn foliage, use sepia, ochre, orange yellow, or carmine, according as the tints partake of russet, yellow, or crimson.

Use deep brown for trunks and branches, grading the colors off into thin, broken strokes for the lights. The edges of the shades may be cooled with the thinnest black.

Some of the browns or ochre will be required for ground. Immediately after tinting, remove or thin down parts whereon green grass is to appear in full light, and put them in with apple green and mixing yellow if they are not very near by in the foreground; but, if they are, take grass green and mixing yellow. Where the grass is in shadow, the darker greens may be carried directly into the ground tint.

Rocks may be painted with black, and for the half tints add two thirds sky blue. Bring these well up to the lights to modify the whiteness of the china. If warmer lights are required use one third flesh red and two thirds ivory yellow. In this case the shadows will need deep brown No. 4.

The foreground may be thrown in very freely, and there is not much danger of producing effects that are objectionably coarse so long as they are produced with single efforts and let alone. It is the retouching and modifying that does the harm.

(To be concluded.)

THE BELCHER MOSAIC Glass Co. has lately made a window from a design by Fred. Marshall which is one of the handsomest lights yet executed in mosaic glass. The art is but about three years in existence. It differs from that of stained glass, as commonly practised, in that the pieces of colored glass which make up the design are held together, not by grooved leads, but by a composite metal of much greater strength and adhesiveness than lead, which, while molten, is poured between the pieces. By this means, fine and complicated designs can be carried out much cheaper. Artistically, it has the advantage of providing minutely divided backgrounds, which throw out the essential portions of the design in a superior manner. It also makes it possible to attain any gradation wished for instead of the chance gradations of the usual sort, and, in general, it presents a much richer appearance than we are accustomed to in stained glass, while all of the effects known before the introduction of this method are possible in combination with it. It is much used in the better class of private houses, and is rapidly growing in favor.

Old Books and New.

JAPANESE PRINTED BOOKS.

A REMARKABLE collection of Japanese books, mostly modern, belonging to Mr. Heromich Shugio, were recently on private view at the Grolier Club. They were made the subject of a short lecture, by their owner, on the Japanese modes of printing, and the reasons why they continue in use at present, notwithstanding the tendency in all mechanical matters to imitate European and American methods.

The Japanese print from type, and from wood or steel engravings in relief. Except the daily newspapers, of which there are now about five hundred, nothing is printed by steam. Even the use of a hand-press is dispensed with, the prevailing process being that employed by the makers of the block books of the Middle Ages. Mr. Shugio, while speaking, illustrated this process in a practical way, by himself printing off the title, in four colors, of a Japanese work, the blocks, paper, and tools for which he had brought with him in a box no bigger than an ordinary valise. The wood blocks are of cherry, and are usually engraved on both sides. The parts of the block unoccupied by the design instead of being routed away, as in our wood-engravings, are left untouched, the wood being gouged away around the lines of the design only. This fact alone would render it impossible, or nearly so, to print from them on any sort of a press, but printing in the Japanese fashion it leads to no inconvenience. The printer has before him a saucer with India ink, and several bowls containing the other colors in powder. These colors are mixed with water, and are applied to their proper blocks by means of a very thick and stiff brush, there being one such brush for each bowl. The color is spread over the engraved portion of the block, which absorbs a part of the water. For this reason wood is preferred to steel, except for books of which very large editions are published. Thus the only books from steel relief engravings in the collection were a set of dictionaries and a "Report of the Ambassadors to Europe and America," which latter we will refer to again. The paper is placed on the inked block, and the impression is taken by means of a disk covered with the broad leaf of some water-flag. It is thus, practically, a printed water-color, and, as may be observed in many Japanese prints, it

hope that the Japanese printer will long hold his own against steam.

The "Report," already referred to, showed what the Japanese would be likely to do if they were driven into adopting our style of wood-engraving in line. It was illustrated with cuts in steel, in imitation of our wood-cuts, and, though showing a good deal of character, they compared badly with the more finished though far less laborious work done in their own way.

A European art which the Japanese have acquired in perfection is lithography. Two of the most beautiful of the books shown by Mr. Shugio were composed of chromo-lithographs after samples of old damasks, swords, pottery, and other works of art. These were rendered with full relief, and with the most exact detail, so perfectly that one might take the drawings of stuffs for samples pasted on the page. The exhibit included some old and rare volumes of romances and poetry, examples of the earliest form of roll books, which look like Kakemonos, except that they open horizontally, manuscripts folding into their covers, books bound in the modern Japanese fashion, in paper covers, and others in imitation of European bindings. Not the least interesting part of the exhibit was a collection of illuminated play-bills, New Year's cards, and advertisements, all of which were printed as described above.

WE give a reproduction of a famous binding made by Lortic for the Balbus Catholicon, well worthy of the exalted praise that Lacroix gave it constantly. The pattern is a combination of the Grolieresque interlacing lines and the Mañoli curved lines; it is made effective by an artistic treatment of color. In mosaic binding Lortic was not surpassed by Trautz-Bauzonnet, the value of whose work in that style is enhanced by its rarity.

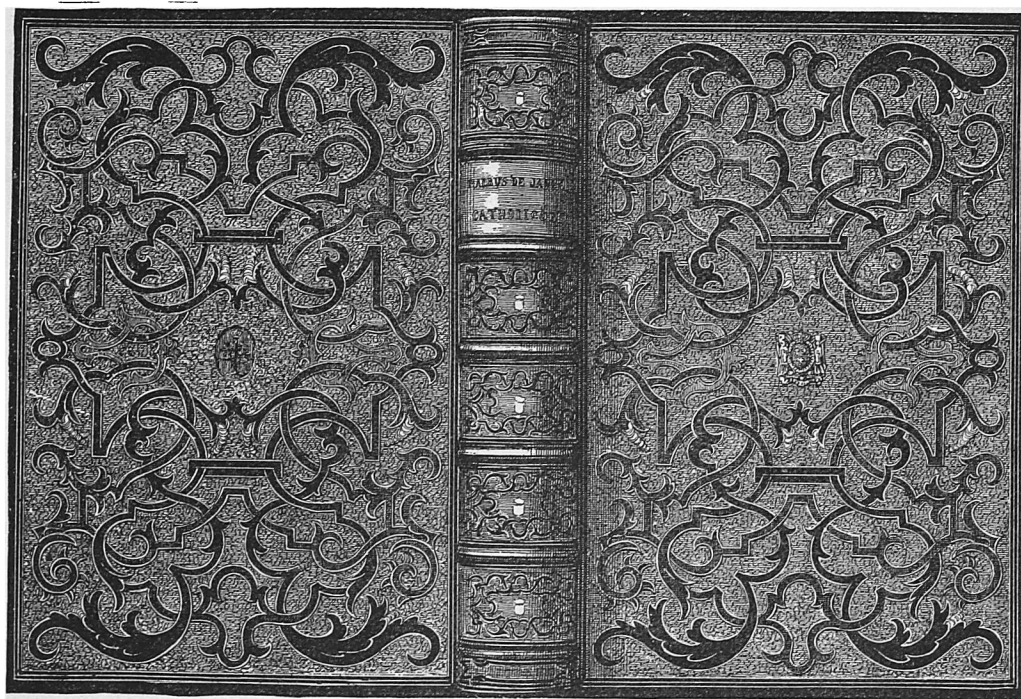
LITERARY NOTES.

A BACHELOR'S BLUNDER, by W. E. Norris (Henry Holt & Co.), shows the author to be a clever and sympathetic observer, not without flashes of insight and knowledge of life within a certain range. Mr. Norris writes well and fluently; his characters are natural and touched with many life-like traits, and his incidents are for the most part every-day events, with smooth and easy sequence. "A Bachelor's Blunder" would gain by condensation, we think. The mesh of the story is not close enough, the action lags, and the drama is not sufficiently direct and personal. The episode of Jacob Stiles seems to us extraneous, overdrawn and out of keeping with the rest of the book. Mr. Norris need only widen, or, rather, deepen his scope, and

stamp his characters with greater energy and emphasis and he will be able to dispense with all "forced" situations and any dénouement that savors of melodrama.

MR. CRAWFORD'S admirers will no doubt welcome with delight his last novel, SARACINESCA (Macmillan & Co.), four hundred and odd pages of Italian romance, intrigue and social and political life, with the promise of more of the same in a sequel. It is always a matter of regret not to be able to assent to a popular verdict nor to approve where others find so much to enjoy, but Mr. Crawford's novels always seem to us singularly lacking in depth, reality, and any true earnestness of purpose or conviction. Saracinesca is written in good faith; the author has made a conscientious study of the times of which he writes, and of local scenery and character; in so far as he is capable, he has mastered the subject, but the subject has not overmastered him. We never feel for an instant that the soul of the writer has gone into his work. In order to make the past, or, indeed, the present, real and living before us, something more is needed than an agile pen, and the talent of making use of material at hand.

THE MILLIONAIRE OF ROUGH-AND-READY AND DEVIL'S FORD (Houghton, Mifflin & Co.) are two characteristic sketches—taking us as usual among the gold-finders—that will appeal to those who still enjoy Bret Harte's vein. For ourselves, we recognize a falling-off either in our own appreciation or in the stories themselves, that no longer have the true ring, but the thin and grating sound of metal that is worn, and in which it is easy now to detect the flaw. It is Mr. Harte's defects rather than his merits that have accentuated themselves with time, and in order to



THE FAMOUS LORTIC BINDING OF THE BALBUS CATHOLICON.

has several of the qualities of a water-color, especially in the softness and continuity of the gradations obtained by a slight lowering of the surface of the relief.

The survival of this primitive method of printing is owing to the fact that labor is still very cheap and very skilful in Japan, so that for small editions it would not pay to buy the costly plant of a steam-printing establishment. The results are so artistic, and have so many advantages over our style of printing, and the sort of engraving necessitated by it, that we are tempted to